

## MAJOR AND MINOR.

**Merz.**—An effort is being made to collect funds for a monument to the late Karl Merz.

**Von Bulow.**—Von Bulow's last recital in New York did not have a Beethoven number on it.

**Are you nervous and irritable?** A glass of *Cook's Imperial Wine* banishes that feeling. It's the pure grape juice naturally fermented.

**Dr. Richter** signed a ten years' renewal of his engagement as conductor at the Vienna Opera House, and thereby put a stop to any idea that he would soon visit the United States. Richter is greatly attached to Vienna, where he has a large number of friends and where also he is extremely popular.

Moreover, by the extension of the term of his engagement he increases the pension to which he will be entitled from the Austrian Government at the end of so long a period of service.

**Miss L. A. Priest**, pianist, of 14 East Fifty-third street, formerly vocalist at Trinity and Holy Communion churches of St. Louis, and member of Grace church choir of New York, gave the last of three piano and song recitals on Wednesday evening, April 30, at the residence of Mrs. Alexander McKinstry, 150 West Forty-eighth street, at which she gave five vocal and seven instrumental numbers to a large, refined and delighted audience.

**Genelli**, of 923 Olive Street, makes 100 Stamp Photos, from cabinet size, for \$1. Cabinet will be returned by mail, unsoiled with stamps, on short notice. Mail Cabinet with \$1.

**Tschaikowsky.**—The new opera by Tschaikowsky, entitled "The Captain's Daughter," is to be brought out soon in St. Petersburg. This is the composer's eighth opera, none of them specially successful.

**Madame Louise Natali**, who has lately returned from Paris, where she has been studying with Marchesi, has been engaged by Gustave Hinrichs as prima donna of the American Opera Company, and will appear during the summer in "Lucia," "Il Trovatore," "Faust," "La Traviata," "Oberon," "Lucretia Borgia," "Der Freischütz," "Ermani," and other standard operas. Mme. Natali has since her return been singing with the Theodore Thomas and Damrosch Metropolitan Opera House orchestras with great success.

Quail on toast, at Milford's.

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**MAJOR AND MINOR.**

**Little Joseph Hoffmann**, who is living at Eisenach, practices steadily at his home, composing more or less, but has not played in public since he left this country.

**Thomas**.—The wedding of Theodore Thomas and Miss Rose Fay took place on the 7th ult., at Ascension church, Chicago. Only a few intimate friends were present.

**Deacon Jacob Estey** died suddenly of heart disease at his home in Brattleboro, Vt. Mr. Estey was born in Hinsdale, N. H., September, 1814, and therefore died in the seventy-sixth year of his age.

**John Church**, of Cincinnati, died in Boston on Saturday evening, April 19. Mr. Church was president of the Everett

Piano Company, the John Church Company, the Board of Music Trade, and the Cincinnati May Festival Association. He was born about 60 years ago at Little Compton, Rhode Island, where his body was interred.

**Henry Mason**, President of the Mason and Hamlin Organ and Piano Company, has been relieved of the sufferings he bore so bravely.

He died at his residence on Commonwealth avenue, Boston, on Thursday, in the fifty-ninth year of his age.

He was the youngest of four sons of the late Dr. Lowell Mason.

**A grand concert** for the benefit of St. Elizabeth's Hospital, was given at Jacobs' Opera House, Utica, N. Y., on May 15th. ult., under the management of Louis Lombard, director of

the Utica Conservatory of Music. The soloists were Madame Pauline L'Allemand, Madame Clara Asher-Lucas, Miss Ida Ellsasser, Miss Mamie Ellsasser, Mr. Fred. Voelker assisted by the Utica Conservatory Students' Orchestra.

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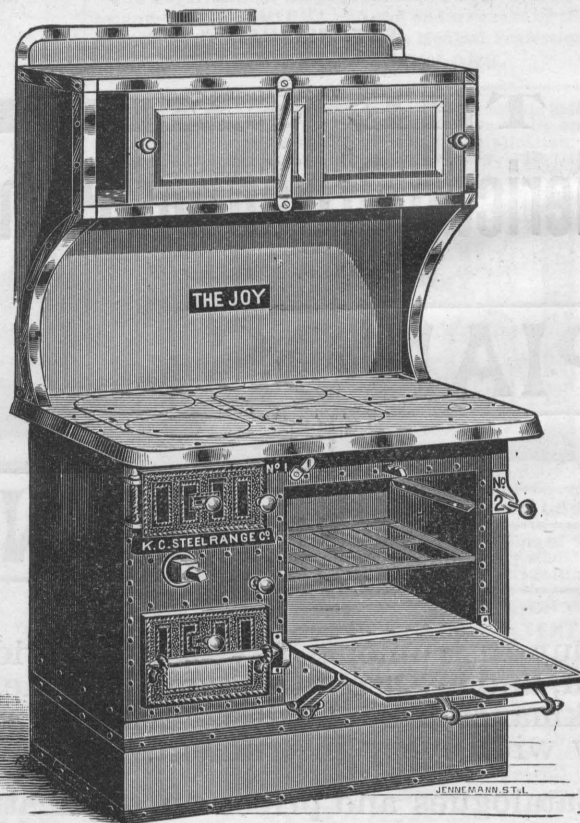
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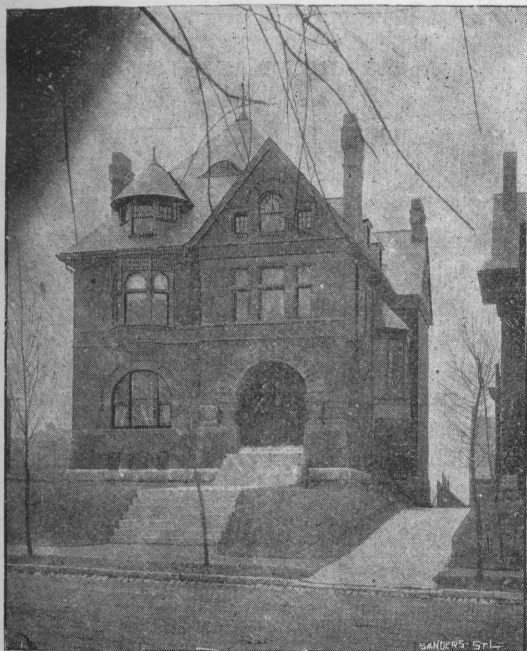
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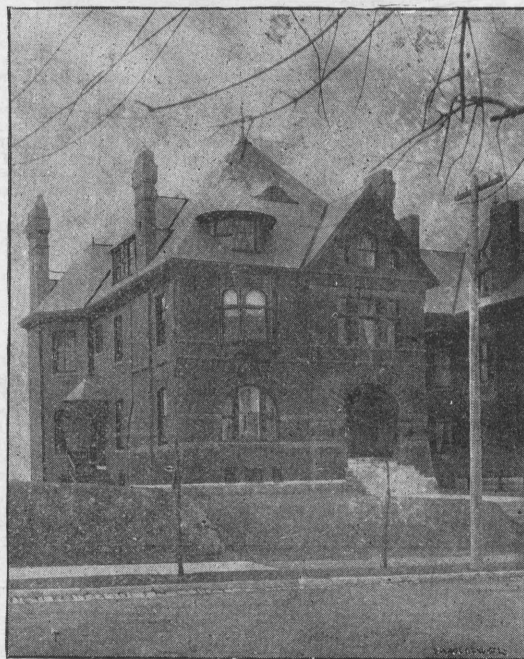
## VIEW OF GRAND STAIRCASE IN RESIDENCE OF MR. CHARLES KUNKEL.



WESTERN AND EASTERN ELEVATIONS OF MR. CHARLES KUNKEL'S RESIDENCE, 3828 PINE STREET.



Elevation showing window of staircase.



Elevation from the East.

We have the pleasure of answering the many inquiries we have received in regard to the style, etc., of the staircase in the new residence of Mr. Charles Kunkel by referring them to the above cuts. The tablets, bearing the monogram of the donor on one side and some musical scenes on the other, appear in the center of the balustrade work. The wainscotting on each side of the grand hall running from the door to

the staircase is also lined with tablets for which room could not be made in the balustrade. They were split into halves, monogram and subject appearing side by side. In the wainscotting under the staircase porch are inserted the large panels, magnificent pieces of art work. The whole is lit up with a beautiful stained glass window, which appears at the head of the first flight of stairs. See elevation showing staircase.

## CITY NOTES.

Wm. M. Jenkins is taking his summer vacation.

H. H. Darby displayed a new organ at Burlington, Ia.

Wm. Rowley, has been engaged as basso of the Third Congregational Church.

George Jarvis, organist, presented the cantate, "God is Love" very successfully at St. Peters church.

Edward Neitzert, basso of the Third Congregational Church was killed by the cable cars near Lafayette Park.

Miss Nellie Strong has left for Europe, visiting Germany, Scotland, Switzerland and Italy. She will return in October.

Louis Conrath has been engaged by the Beethoven Conservatory. Mr. Conrath is a graduate of Liepsig Conservatory and a very efficient and talented teacher.

Wynne —There is a new soprano in town. C. I. Wynne, the popular Olive street music dealer is the happy (not frantic) father of a bouncing baby girl.

Mr. and Mrs. F. W. Humphrey gave a musicale in compliment to the well-known tenor, Fred Specht of New York. Mrs. Cunningham, Messrs. Epstein and Mrs. Sheppard contributed numbers.

Miss Strong's pupils gave a Mendelssohn concert at Memorial Hall on the 13th ult. A very attentive audience listened to numbers which were rendered exceedingly well. Miss Strong is well known as one of our foremost teachers.

August Wm. Hoffman, of the Beethoven Conservatory, was selected by the Harden University, of Mexico, Mo., to act as judge in the contest for a grand piano, which was awarded to the most competent pupil in the music department there.

The T. Bahnsen piano, was the admired of all at the White Hall concert, where it was played upon by Mr. Kroeger. The Bahnsen piano is a beauty in tone—full and rich and is one of the most durable pianos made. It deserves in every way the recognition it has won.

The Beethoven Association gave a grand concert in Exposition Music Hall on the 29th ult., in conjunction with the Orpheus Saenger Bund, the St. Louis Musick Verein and the St. Louis Damen chor. This is the first time that the Reed orchestra appeared in public.

The Olympia Quartette composed of Messrs. C. A. Metcalf, 1st tenor, G. H. Bahrenburg, 2nd tenor, G. A. Kissell, 1st bass, H. F. Niedringhaus, 2nd bass, goes to Milwaukee under special engagement to sing at the concert given by the Royal Arcanum National Convention. The world renowned Imperial quartette of Chicago also participates.

Nikisch, the conductor, and Victor Ehling, are old chums. They were in the same class at the Vienna Conservatory, together with Mottle and Paur, all of whom have gained prominence in the musical world. When Nikisch met Ehling in the Southern Hotel rotunda, he threw his arms around him with gladness at sight of his old school friend.

A. G. Halter opened the new organ in St. Joseph's Church, Sunday, the 18th ult. He played: Hallelujah (Messias) Handel; Communion, Batiste; Invocation, Guilman; Gebet, Wagner; Pilgrim Chorus, Wagner; Organ Finale: Toccata and Fuge, Bach. Many visitors came specially to hear Mr. Halter and were highly impressed with his playing.

Charles C. Bertholdt, teacher of the banjo and mandolin at 2738 Washington Ave., has published some excellent pieces for the banjo. Among them are "Bons-Bons" (a yorke), "Mistletoe Shottische," "Vivid Polka," "Answer Schottische," "Flyaway Reel," etc., all late successes. Guitar and Mandolin players will do well to send for his descriptive catalogue.

The Legion of Honor gave its members and friends an exceptionally fine programme for its annual concert at the Exposition Hall. Among the numbers were:

Duo for two pianos, Midsummer Night's Dream Music, Mendelssohn. Grand Fantasia, introducing Nocturne, Overture, Fairy Music, Wedding March, Charles Kunkel and Ernest R. Kroeger. Violin Solo, "Faust Fantasia," Sarasate, Mr. George Heerich. Soprano Solo, Waltz Song, "My Darling," Kroeger, Miss Adelaide Kalkman. Cornet Solo, Concert Polka, Liberati, Signor Alessandro Liberati. Alto Solo, "Lost and Found," Oduardo Barri, Miss Louise Aubertin. Cornet Solo, "La Traviata Fantasia," Verdi, Signor Alessandro Liberati. Duett, "O Come to Me," Kuchen, Miss Adelaide Kalkman and Miss Louise Aubertin.

Fräulein Adele Lewing gave a piano recital at Memorial Hall on the 10th ult. PROGRAMME. PART I. Ballade, Opus 20, Reinecke. Phantasietücke, Opus 12, Schumann. Des Abends, Aufschwung, Warum?, Grillen, all of Kunkel's Royal Edition. Widmung, Schumann-Liszt. Air and Allegretto from "Don Juan," Mozart. Sonate Caractéristique, E flat, Opus 81, Beethoven. (Les adieux, l'absence et le retour.) PART II. Romance, Opus 44, Rubinstein. Scherzo from Serenade, Opus 35, Jodassohn. Impromptu, Meditation, "Gruss," (M. S.) Adele Lewing. Albumblatt, Opus 28, No. 3, Grieg. Frühlingssnacht, Schumann-Liszt. Berceuse, (Kunkel's Royal Ed.) Chopin. Valse Brillante, Opus 34, No. 1, Chopin. Nocturne, Opus 37, No. 2, (Kunkel's Royal Ed.) Chopin. Ballade, A flat, Opus 47 (Kunkel's Royal Ed.) Chopin. Andante Splanato and Grande Polonaise Brillante, Opus 22, Chopin. Fräulein Lewing received the most cordial welcome and played with the highest artistic finish. The Henry F. Miller Piano was used at this concert.

A Grand Concert, for the benefit of the Third Congregational Church Choir Fund, under the auspices of Aug. F. Rosen, Organist, was given at Third Congregational Church, Grand and Page Avenues. The programme was as follows:

PART I. 1, Tenor Solo. E♭ Polonaise, Chopin, Louis Conrath. 2, Male Quartette, "Remember now thy Creator," Rhodes, Messrs. Stamm, Bradburn, Wiseman and Koss. 3, Tenor Solo, "Lovely Spring," Coenen, E. W. Stamm. 4, Violin and Piano Duet, (a) "Des Adieux," A. W. Hoffman, (b) "Mazurka," Wieniawski, Messrs. Fred. Victor and Aug. Wm. Hoffmann. 5, Soprano Solo, "Love's Proving," Lohr, Mrs. L. A. Peebles. 6, Quartette, "Bella figlia dell'Amore," Verdi, Mrs. Peebles and Wiseman, Messrs. Stamm and Wiseman. PART II. 1, Piano Solo, "Faust Valse," Gounod-Liszt, Louis Conrath. 2, Alto Solo, "Heaven hath shed a Tear, Kuchen, Mrs. G. A. Wiseman, Violin Obligato, by Fred. Victor Hoffmann. 3, Male Quartette, "In Absence," Buck, Messrs. Stamm, Bradburn, Wiseman and Koss. 4, Baritone Solo, "Open thy Lattice," Grieg, Geo. A. Wiseman. 5, Violin Solo, "Bird in Tree," Houser, Messrs. Fred. Victor and Aug. Wm. Hoffmann. 6, Sextette from Lucia—"What from vengeance yet restrains me," Donizetti, Mrs. Peebles and Wiseman, Messrs. Stamm, Bradburn, Wiseman and Koss. Mr. Aug. Wm Hoffmann was accompanist.



MAJOR AND MINOR.

Miss Neally Stevens, a Chicago girl, and one of the most brilliant performers on the piano in the Prairie State, works ten hours a day at her practice when not travelling. She has engagements all over the Northwest, and an income from her music of \$1,000 a month. Miss Stevens is a pretty blonde: young, plump, enthusiastic and captivating. She has big dimples in her elbows and little ones at her wrist and knuckles, and at the piano wears soft, white crepe gowns made baby fashion with shoulder sleeves.

Wm. Huber, Jr., Organist, with the assistance of Miss Susie K. Rike, contralto, gave an organ recital at the M. E. church, Hamilton, Ohio.

Mrs. Jeannette M. Thurber, president of the National Conservatory of Music, is in matters of dress as original as Annie Jenness Miller. Her business suit is made of English twill. The skirt is kilted and buttoned round a linen shirt made exactly like a gentleman's. Over this is worn a vest cut high in the neck, with a satin back and breast pockets, and a short two-button cut-away coat completes the smart little outfit. On any other woman this would be mannish, but Mrs. Thurber is one of those strong, earnest, forceful beings, who rises superior to her raiments and surroundings. Like the old masters, she is music mad, and talks and thinks and dreams of nothing else.

It is a matter of wisdom to see Genell's \$1 50 Cabinet Photos, before wasting your money at cheap galleries. It will pay also to inspect all of the higher grades, ranging up to \$7.

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# MUSICAL REVIEW

KUNKEL'S

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## BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra, Arthur Nikisch, Conductor, assisted by Mme. Steinbach-Jahns, Dramatic Soprano, late of the Leipzig Stadt Theatre, Mme. Fanny Bloomfield-Zeissler, Pianiste, Mr. Franz Kneisel, Violin, and Mr. Leo Schulz, Violoncello, gave two concerts at Grand Music Hall, on the 9th and 10th ultimo. Programmes follow:

FIRST CONCERT.—Vorspiel, "Die Meistersinger," Wagner. Aria from Tannhäuser, Wagner, Mme. Steinbach-Jahns. Concerto for Piano and Orchestra, Liszt, Mme. Bloomfield-Zeissler. Italian Symphony, Mendelssohn. Songs, with Piano: (a) "O Lieb," Liszt; (b) Lullaby, Brahms; (c) "Die Quelle," Goldmark; Mme. Steinbach-Jahns. Symphonic Poem, "Les Préludes," Liszt.

SECOND CONCERT.—Overture, "Sakuntala," Goldmark. First Movement from Concerto for Violin, Brahms, Mr. Kneisel. Suite, "Peer Gynt," Grieg. Concerto for Violoncello, Eckert, Mr. Schulz. Symphony in C minor, No. 5, Beethoven.

Arthur Nikisch was the centre to which all eyes were directed, and the ordeal was well stood. The work of the orchestra was perfect. Every detail was worked up, and the result was the height of artistic finish. The soloists were very warmly received. Mme. Fanny Bloomfield-Zeissler renewed her past triumphs here. Her playing was faultless and the audience received her with a warmth of appreciation that is accorded few artists. Altogether, we have had few concerts during the season that afforded greater pleasure to an audience.

## SARASATE-D'ALBERT CONCERT.

Pablo de Sarasate, Violinist, and Eugen D'Albert, Pianist assisted by Mme. Bertha Marx. Accompanist, gave a matinee and evening concert at Grand Music Hall, rendering the following programme:

Sonata, op. 53 in C, L. van Beethoven, Allegro con brio—Introduzione e Rondo, Herr Eugen D'Albert. Andante and Variations, from Sonata dedicated to Kreutzer, L. van Beethoven, Mme. Bertha Marx and Señor Pablo de Sarasate. Solos, (a) Berceuse, op. 57, Fr. Chopin; (b) Barcarolle, A minor, A. Rubinstein; (c) Valse, "Man lebt nur einmal," Strauss-Taubig, Herr Eugen D'Albert. Liebesfee (La Fée d'Amour, Morceau caractéristique, for Violin and Piano), J. Raff, Señor Pablo de Sarasate and Mme. Bertha Marx. Solos, (a) Norwegian Bridal Procession, op. 19, No. 2, Ed. Grieg; (b) Tarantella, "Venezia e Napoli," Liszt; Herr Eugen D'Albert. Faust Fantasie, Sarasate, Señor Pablo de Sarasate.

MATINEE PROGRAMME.—Passacaglia for Organ, C Minor Arranged by Eugen D'Albert, J. S. Bach, Herr Eugen D'Albert. Rondeau Brilliant, F. Schubert, B minor, for Piano and Violin, Mme. Bertha Marx and Señor Pablo de Sarasate. Solos, (a) Nocturne, op. 27, No. 2, (b) Valse, op. 48, (c) Polonaise, op. 53, Fr. Chopin, Herr Eugen D'Albert. Concerto for Violin, Mendelssohn, Allegro—Andante—Finale, Allegro Molto, Señor Pablo de Sarasate. Solos, (a) Humoreske, op. 6, No. 3, E. Grieg; (b) Polonaise, No. 2, (c) Valse Impromptu, (d) Rhapsodie Hongroise, XII, Fr. Liszt, Herr Eugen D'Albert. Solos, (a) Nocturne (Chopin), (b) Habanera, Sarasate, (c) Valse Vienne, Liszt-Schubert, Señor Pablo de Sarasate.

Those fortunate enough to be present can say they never received a more artistic treat in St. Louis than that afforded them by these two incomparable artists. Sarasate's tone was pure and beautiful—his work a revelation of artistic violin playing. D'Albert is a consummate artist—with scarcely any peer in the world. He played without a flaw. The enraptured audience followed him through every passage—stirred with varying emotions awakened by the young and soulful artist. The power to which he arose on occasions was tremendous and aroused the highest enthusiasm in the audience. Mme. Bertha Marx received high praise for her excellent work. The Steinway piano was used.

## VON BULOW RECITAL.

Dr. Hans Von Bulow gave his piano recital at Entertainment Hall to an audience that crowded every available space. The stage, the stage balcony, the aisles back to the entrance were packed with an enthusiastic throng. The little doctor proved his judgment still sound when he refused point blank to play in the main hall of the Exposition building. As it was, not a note of the magnificent programme was lost to the thirsty audience. The programme, judiciously selected, was as follows:

Programme.—1. W. A. Mozart, Fantasia and Fugue, C major, (1782). 2. Beethoven, Sonata quasi Fantasia (Moonlight), C sharp minor Op. 27, No. 2, (1801.) Adagio sostenuto—Allegretto—Presto agitato. 3. Joachim Raff, Third Suite, E minor, Op. 72, (1853.) Præludium—Menuett—Toccata—Romanze—Fugue. 4. Beethoven, Sonata appassionata, Op. 57, (1804.) Allegro—Andante con moto—Finale. 5. Fr. Chopin, a. Nocturno, Op. 9, No. 3. b. Impromptu, Op. 36. c. Scherzo, Op. 39. d. Berceuse, Op. 57. 6. F. Liszt, a. Two Concert Studies, "In the Forest" and "Dance of Hobgoblins." b. Hungarian Rhapsody, No. 8.

The doctor was received with enthusiasm. Throughout the programme, his part of interpreter, pure and simple, was sustained. Such precision, such adherence to truth and artistic interpretation were scarcely conceivable. Bulow's intentions are obvious from the start; no straining after effects, no mannerism—but a dispassionate mind accompanies him through all. Not a note however trivial but was given its proper weight while the subtle beauty was brought to light. The saying that Bulow conducts while at the piano strikes the key note of his work.

In the familiar Moonlight Sonata, the audience followed him with the keenest interest; his playing here was well defined and the contrasts brought out in a true, artistic manner. His treatment of all the numbers brought out in turn, an unsurpassable delicacy of touch and masterly treatment in light and shade. The Knabe piano was used in this concert and did not a little to second the artist.

## BEETHOVEN CONSERVATORY.

The annual commencement exercises of the Beethoven Conservatory of Music were held at Memorial Hall, Nineteenth and Lucas place, and were attended by a very large and interested audience. The exercises were opened by Misses Emma Lynds, Anna Whitemann, Carrie Drach and Edna Owen who rendered a quartet for two pianos, a military march from Schubert and ballet music arranged by Gluck, in a most creditable manner. Mrs. Florence Perry Hirsch sang a pretty soprano solo. Miss Mary Augell, only ten years of age, played a piano solo, with second piano and quintet accompaniment. Miss Mamie Sussenthaber's violin solo won her deserved applause. The Misses Mamie Breckenridge, Clyde Rhodes, Mamie Charles, Urilla McDearmon, Bertha Sechler, Masters Carl Toll, Bertram Maginn, Mr. Jessie Cozzens, the well-known tenor, and Miss Bertha Brownlee were very successful in their work and received the hearty approval of the audience.

Mrs. T. H. Fish, Miss Nellie Allen, Miss Mamie A. Charles, Miss Katie E. Wright and Miss Annie Hoffmann, post-graduates, were recipients of elegant gold medals. Diplomas were given to Mr. Charles Huber, Miss Bertha Moore, Miss Clyde Rhodes, Miss Mamie Breckenridge and Miss Georgia Bouillet. The exercises closed with a dance song for vocal quartet and chorus. Misses Pearl Peck, Josie Singer, Laura Cowen and Urilla McDearmon composed the quartet, and were assisted by a chorus of sixteen voices.

Year after year the Beethoven Conservatory has proven that its reputation as one of the foremost institutions in the country is fully acquired, and this could not certainly be otherwise, with such an array of eminent teachers at its head. Applications are received from all sections and the coming season promises to be one of the most successful in the history of the Conservatory.

## CHORAL SOCIETY.

The tenth anniversary concert of the St. Louis Choral Society given at Exposition Music Hall on the 6th ult., was a pronounced success. The programme was: Part First. 1. Overture, "Fingal's Cave," Mendelssohn. Orchestra. 2. Aria, "I have lost my Eurydice," Gluck, Mrs. McCandless and Orchestra. 3. Serenade, R. Fuchs, (a) Andante, (b) Tempo de Minuetto, (c) Adagio. (d) Finale Alle-Vivace, String Orchestra. 4. Salutation Angelique, Guonod, For soprano, piano, cello and organ, Mrs. Georgie Lee Cunningham. 5. Prayer and Finale, From 1st act of Lohengrin, Mrs. Cunningham, Mrs. McCandless, Messrs. Kinzie Weld and Porteous, Chorus and Orchestra. Part Second. Dettengen "Te Deum," Handel.

## ANTON CONCERTS.

Mr. P. G. Anton, assisted by Mr. A. Waldauer, gave two grand concerts under the auspices of the Knights and Ladies of Honor at Grand Music Hall on the 20th ult. Miss Eugenie Dussuchal and P. G. Anton, Jr., were soloists and A. I. Epstein accompanist. The orchestra numbered fifty-five picked musicians, the programme was as follows:

1. March "Des Flambeaux" Anton, By the Orchestra. 2. Symphony, No. 1, Anton, On the history of Poland. (a) Large—In Memoriam Kosciuszko. (b) Minuet—Danse de Nobles. (c) Finale—Souvenir de Pologne, introducing Poland's National

Hymn. 3. Alto Solo—"My Treasure" Anton, Eugenie Dussuchal. 4. Minuet of Symphony No. 2, in F, Anton, By the Orchestra. 5. Violoncello Solo, "Serenade" Anton, P. G. Anton, Jr. 6. Gallop, Anton, By the Orchestra.

The concerts were a fine artistic success. Mr. Anton's works are of a high order and display a profound knowledge of harmony and orchestration. Mr. Anton has done a great deal for musical culture in this city and some of our best local musicians can point with pride to him as their preceptor. Mr. Anton was ably assisted by Miss Dussuchal and Messrs. Waldauer, Anton, Jr., and Epstein.

## NEALLY STEVENS' RECITAL.

Neally Stevens, pianist, assisted by Mrs. Mayo-Rhodes, soprano, gave a recital at Memorial Hall, April 29th. The following programme was rendered:

Toccata and Fugue, D Minor, Bach-Taussig. Sonata, Op. 31, No. 3, Beethoven, Allegro, Scherzo, Minuetto, Presto, Miss Neally Stevens. Sognal, Soprano Solo, Schira, Mrs. Mayo-Rhodes. Étude—Waltz—Nocturne, Chopin; Caprice Espagnol, Morzkowski, (Dedicated to Miss Stevens.); Staccatella, Sternberg; Improvisation—On Kirchner's Album Leaf, Ad. M. Foerster; Gondellied, Mendelssohn; By the Brookside, Rubinstein; Valse Caprice, Rubinstein, Miss Neally Stevens. Soprano Solo, (a) Fisher Maiden, Meyerbeer, (b) Bliss Forever Past, Balfe, Mrs. Mayo-Rhodes. Hexentanz, MacDowell; Nocturne, Liszt; Transcription, Liszt; Miss Neally Stevens. This programme gave Miss Stevens an opportunity to display her versatility in piano playing, and her success was the highest. Mrs. Mayo-Rhodes captivated the audience as usual with her charming renditions. The Miller Piano was used.

## WHITE HALL CONCERT.

E. R. Kroeger, assisted by Miss L. Gertrude Carson gave a piano recital at Union Hall, White Hall, Ills., with the following programme:

1. (a) Theme and Variations, Beethoven, (b) Nocturne in F Major, Schumann, (c) Rondo Capriccioso, Mendelssohn. 2. Vocal Solo, Thou'rt Like Unto a Flower, Rubinstein, Encore, Going to Market, Diehl, Miss L. G. Carson. 3. (a) La Fileuse, Spinning Song, Raff, (b) Serenade, Kroeger, (c) Gems of Scotland, Rive King. 4. Piano Duett, Suite de Valse, Kroeger, E. R. Kroeger and Miss L. G. Carson. 5. Vocal Solo, Within a Mile of Edinboro', Scotch, Miss L. G. Carson. 6. (a) Last Hope, Gottschalk, (b) Study in E Major, Chopin, (c) Rhapsodie Hongroise, No. 14, Liszt.

Miss Carson received well-deserved praise for the very capable rendition of her numbers and Mr. Kroeger afforded the delighted audience an artistic treat. The T. Bahnsen piano used is making rapid strides into public favor. It is manufactured by T. Bahnsen, of St. Louis.

## IMPORTANT DOCUMENTS.

An incontestable verdict from undisputed authorities. Letters from Signor Francesco Tamagno, the greatest living tenor, and Luigi Arditi, the world renowned musical conductor. (Translated from the Italian.)

Feb. 19, 1890.

Gentlemen: It affords me great pleasure to tender my sincerest appreciation for the magnificent STECK Piano you so kindly sent me, at my request, for use during my engagement in your city.

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I do not hesitate to recommend them very strongly to professional and amateur singers, for they aid the human voice to a wonderful degree.

Wishing you the success the STECK so richly deserves, I am, believe me,

Very truly yours,  
FRANCESCO TAMAGNO.

Feb. 19, 1890.

Gentlemen: The beautiful STECK Upright Piano you so kindly sent me for use during my sojourn in San Francisco is, without doubt, the finest-toned piano I have ever had the pleasure of playing on, and, without fear of contradiction, the STECK RANKS HIGHER THAN ALL OTHER INSTRUMENTS NOW MANUFACTURED.

LUIGI ARDITI.

## EMILE ZOCH.

Our going to press at the time of Mr. Zoch's piano recital here, prevented an extended notice of the same. Mr. Zoch has created a most favorable impression throughout the country. Everywhere he played, he received very flattering press notices, and his renditions here were of the very highest order.

The following works have been accepted by the examining committee and will be played at the next meeting of the Music Teachers' National Association, in Detroit: "Quintette in F-sharp Minor," by Ernest R. Kroeger, St. Louis, Mo.; "Symphonic Scherzo," by Johann H. Beck, Cleveland, Ohio; "Concerto for Piano and Orchestra," first movement, (composer's name not received by the secretary); "Reverie Pastorale for Flute and Piano," by Carl Busch, Kansas City, Mo.; "Serenade and Intermezzo for Orchestra," by Henry Schoenfeld, Chicago; "Suite for Strings," by Henry Schoenfeld, Chicago.



## EUGEN D'ALBERT TO WILLIAM KNABE &amp; CO.

(Translated from the German.)

During my sojourn here I had frequent opportunities to make myself acquainted with the Knabe pianos, and from fullest conviction I declare them to be the best instruments of America. Should I return here for artistic purposes—which may be the case very soon—I shall most certainly use the pianos of this celebrated make. I give this testimonial with pleasure, voluntarily, and entirely unsolicited by the house of Knabe.

EUGEN D'ALBERT.

New York, May 16, 1890.

Quail on toast at Milford's.

## TO COMPOSERS.

## An Important Decision in a Copyright Suit.

A suit in the Circuit Court of the United States for the District of Indiana was recently commenced by Oliver Ditson Company of Boston in the name of the widow and daughter of Stephen C. Foster against the Echo Music Company of Lafayette, Ind., represented by John F. Kinsey and Joseph F. Pauley, to stop the publication and sale by the Echo Music Company of a pianoforte arrangement of the melody of the popular song of "Old Folks at Home" (Suwanee River).

A permanent injunction in favor of the plaintiffs, to prevent the defendants from publishing and selling said publication has been issued.

Melodies of which the publishers hold the copyright can not be used by any one else in any shape. The case above is an example. No matter how tempting it may be to have one's own arrangement of these old time and popular melodies, they must be let severely alone—when held in copyright by the publishers—otherwise the result will be heavy damages for the publishers.

We call the attention of our readers to the book binding establishment of Frank Hillig whose card may be found in another column. This firm makes a specialty of binding sheet music and music books at the very lowest rates, and guarantees satisfactory work.

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# IM DÄMMERSTÜNDCHEN.

( AT TWILIGHT )

REVERIE.

Carl Bohm. Op. 323.

Moderato ed espressivo. ♩ - 84.

The musical score is written for piano and consists of five systems of music. The first system begins with a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. The first system includes a *p* dynamic, a *dolce* marking, and a *Ped.* marking. The second system includes a *p* dynamic, a *dolce* marking, and a *Ped.* marking. The third system includes a *mf* dynamic and a *Ped.* marking. The fourth system includes a *rit.* marking, a *a tempo.* marking, and a *mf* dynamic. The fifth system includes a *rit.* marking and a *Ped.* marking. The score is published by Kunkel Bros. in 1890.



*a tempo.*

*mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Pod. *leggiero.* *f* Pod.

*a tempo.*

*rit.*

*mf*

*Ped. Ped.*

*\* Ped. Ped.*

*Ped. Ped.*

2 3 2 3 1 2 3 4 2 3 5 4 2 3 6 3 2 1 2 3 4 5 6 7 8

*a tempo.*

*rit.*

*p*

\* Ped. Ped. Ped. \* Ped. Ped. Ped. \*



First system of musical notation, featuring a treble and bass staff. The music includes a *cres.* (crescendo) marking and several *Ped.* (pedal) markings. The notation includes various fingerings and a first ending bracket labeled "1."

Second system of musical notation, continuing the piece. It features a *Ped.* marking and a second ending bracket labeled "2."

Third system of musical notation, continuing the piece. It features a *Ped.* marking and a third ending bracket labeled "3."

Fourth system of musical notation, continuing the piece. It features a *Ped.* marking and a fourth ending bracket labeled "4."

Fifth system of musical notation, featuring a *a tempo.* marking and a *dolce.* marking. It includes several *Ped.* markings and a fifth ending bracket labeled "5."

Sixth system of musical notation, continuing the piece. It features a *Ped.* marking and a sixth ending bracket labeled "6."



[illegible]

Musical score for "The Rose Tree" in 2/4 time. The score is written for a single melodic line (treble clef) and a piano accompaniment (bass clef). The key signature has one sharp (F#). The tempo is marked "Allegretto". The score consists of 16 measures. The piano part includes fingerings (1-5) and pedaling markings ("Ped."). The melody includes fingerings (1-5) and a "rit." (ritardando) marking at the end.

*a tempo.*

*mf*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 2/4. The piano part features a prominent bass line with many triplets and a right hand that plays chords and single notes. Pedal markings (Ped.) are placed below the piano part at several points. The score includes a repeat sign at the beginning and a double bar line at the end. The lyrics "The Rose Tree" are written below the voice staff.

The image shows a page from a musical score for a piece titled "Pod" (Op. 87, No. 1) by Dmitri Shostakovich. The score is written for piano and is in 3/4 time. It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, featuring a series of chords and single notes, often with fingerings indicated above the notes. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. The piece is marked "Pod." and includes dynamic markings such as "f" (forte) and "p" (piano). The score is in Russian, with the title "Под" (Pod) and the composer's name "Шостакович" (Shostakovich) visible.



# SPANISH DANCE.

M. Moszkowski Op. 21. N<sup>o</sup> 1.

**Allegro moderato. ♩. - 84.**

[illegible]



stacc. 1 4 5 4 3 2 1 3 1 4

*mf* *p* *mf* *p*

stacc. 1 4 5 4 3 2 1 3 1 4

*mf* *p*

stacc. 1 3 1 4 5 4 3 2 1 3 1 4

*mf* *p* *pp*

Ped. Ped.

cres. 4 3 2 1 4 3 2 1 4 3 2 1

Ped. Ped. Ped. Ped. Ped. Ped.

a tempo. ritard. ff

Ped. Ped. Ped. Ped. Ped. Ped.

ff

Ped. Ped. Ped. Ped. Ped. Ped.



First system of musical notation. The right hand features a series of eighth-note chords with accents. The left hand plays a bass line with chords. Pedal points are indicated by 'Ped.' and asterisks. A dynamic marking of *sf* (sforzando) is present.

Second system of musical notation. The right hand continues with eighth-note chords and includes fingerings (4, 3, 4, 5, 3). The left hand has a steady bass line. Pedal points are marked with 'Ped.' and asterisks.

Third system of musical notation. The right hand features eighth-note chords with fingerings (4, 3, 4, 5, 3). The left hand continues with a bass line. Pedal points are marked with 'Ped.' and asterisks.

Fourth system of musical notation. The right hand has a more complex texture with chords and some sixteenth notes. The left hand has a bass line. Pedal points are marked with 'Ped.' and asterisks. Dynamic markings include *sfz* (sforzando), *ff* (fortissimo), and *molto con fuoco* (very with fire).

Fifth system of musical notation. The right hand features a series of chords with fingerings (5, 4, 3, 2, 1). The left hand has a bass line. Pedal points are marked with 'Ped.' and asterisks.

Sixth system of musical notation. The right hand features a series of chords with fingerings (5, 4, 3, 2, 1). The left hand has a bass line. Pedal points are marked with 'Ped.' and asterisks. The system concludes with first and second endings, labeled '1.' and '2.'.



The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes, including triplets and sixteenth-note runs. The second system is a grand staff with a treble and bass clef, featuring a key signature of two sharps (D major). The right hand continues the melody from the first system, while the left hand provides a harmonic accompaniment with chords and moving lines. The score includes various musical notations such as rests, accidentals, and dynamic markings like 'pp' (pianissimo). Fingerings are indicated by numbers 1-5 above or below notes. Pedal points are marked with 'Ped.' and asterisks. The piece concludes with a final chord in the right hand and a sustained note in the left hand.

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written on a single staff with a treble clef. The piano accompaniment is written on a grand staff with a treble and bass clef. The melody consists of a series of eighth and sixteenth notes, with some rests. The piano accompaniment features a steady eighth-note bass line and chords in the treble. The score includes a key signature change from one sharp to two sharps (F# and C#) in the middle. The piece ends with a double bar line and a repeat sign.

The musical score for 'The Swan' by Camille Saint-Saëns is presented in a single system. The piano part is written in G major (one sharp) and 3/4 time. It begins with a piano introduction marked 'Ped.' and a 'cres.' (crescendo) marking. The main melody for the piano is written in a treble clef, with a 'Ped.' marking and a 'f' (forte) marking. The celeste part is written in a bass clef, with a 'Ped.' marking and a 'f' (forte) marking. The score includes various musical notations such as notes, rests, and dynamic markings.

4 2 5 4 5 4 5

un poco rit.

Ped. \*

*a tempo.*

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass, in G major (one sharp). The tempo is marked "Allegretto" and the time signature is 3/4. The piece consists of 23 measures. The melody is primarily in the Treble staff, featuring eighth-note patterns and a final melodic phrase in measures 21-23. The Bass staff provides harmonic support with chords and single notes. Pedal points are indicated by "Ped." markings below the Bass staff at measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, and 23. A fermata is placed over the final chord in measure 23. The score includes various musical notations such as slurs, ties, and dynamic markings like "f".



stacc.

mf

p

mf

stacc.

Musical score for "The Rose Tree" in G major, 2/5 time. The score is for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score consists of 15 measures. The first measure is a whole note chord (G4, B4, D5). The second measure is a half note chord (G4, B4, D5). The third measure is a half note chord (G4, B4, D5). The fourth measure is a half note chord (G4, B4, D5). The fifth measure is a half note chord (G4, B4, D5). The sixth measure is a half note chord (G4, B4, D5). The seventh measure is a half note chord (G4, B4, D5). The eighth measure is a half note chord (G4, B4, D5). The ninth measure is a half note chord (G4, B4, D5). The tenth measure is a half note chord (G4, B4, D5). The eleventh measure is a half note chord (G4, B4, D5). The twelfth measure is a half note chord (G4, B4, D5). The thirteenth measure is a half note chord (G4, B4, D5). The fourteenth measure is a half note chord (G4, B4, D5). The fifteenth measure is a half note chord (G4, B4, D5). The score includes fingerings (1-5) and pedaling instructions (Ped.).

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a grand staff (treble and bass clefs). The melody is in the treble clef, and the accompaniment is in the bass clef. The piece consists of 16 measures. The first measure is marked with a "V" (Vivace) and a "4 2 3 1" fingering. The second measure is marked with a "V" and a "4 2 3 1" fingering. The third measure is marked with a "V" and a "4 2 3 1" fingering. The fourth measure is marked with a "V" and a "4 2 3 1" fingering. The fifth measure is marked with a "V" and a "4 2 3 1" fingering. The sixth measure is marked with a "V" and a "4 2 3 1" fingering. The seventh measure is marked with a "V" and a "4 2 3 1" fingering. The eighth measure is marked with a "V" and a "4 2 3 1" fingering. The ninth measure is marked with a "V" and a "4 2 3 1" fingering. The tenth measure is marked with a "V" and a "4 2 3 1" fingering. The eleventh measure is marked with a "V" and a "4 2 3 1" fingering. The twelfth measure is marked with a "V" and a "4 2 3 1" fingering. The thirteenth measure is marked with a "V" and a "4 2 3 1" fingering. The fourteenth measure is marked with a "V" and a "4 2 3 1" fingering. The fifteenth measure is marked with a "V" and a "4 2 3 1" fingering. The sixteenth measure is marked with a "V" and a "4 2 3 1" fingering. The piece ends with a "ritard." (ritardando) marking.



# THE ORGAN MAN.

## ARIA and WALTZ.

Notes marked with an  $\wedge$  must be struck from the wrist.

Theodor Oesten Op. 65. N<sup>o</sup> 1.

Moderato.  $\text{♩}$  - 92.

Aria.

The musical score is written for organ and consists of two main sections: an Aria and a Waltz. The Aria section is in 4/4 time, marked 'Moderato' with a tempo of 92 beats per minute. It begins with a treble clef and a key signature of one sharp (F#). The first staff of the Aria is marked with a piano (*p*) dynamic. The second staff of the Aria is marked with a mezzo-forte (*mf*) dynamic. The third staff of the Aria is marked with a forte (*f*) dynamic. The Waltz section is in 3/4 time, marked 'Allegro vivace' with a tempo of 80 beats per minute. It begins with a treble clef and a key signature of one sharp (F#). The first staff of the Waltz is marked with a forte (*fz*) dynamic. The second staff of the Waltz is marked with a fortissimo (*fp*) dynamic. The score includes various musical notations such as notes, rests, beams, and slurs. Fingerings are indicated by numbers 1 through 5. Accents are marked with an  $\wedge$  symbol. The score is published by Kunkel Bros. in 1890.



First system of musical notation. The treble clef staff begins with a key signature of one sharp (F#) and a common time signature (C). The word "dolce." is written above the first measure. The bass clef staff contains a series of chords, many of which are marked with fingerings (1-5) and have arrows pointing to specific notes. The system concludes with a double bar line.

Second system of musical notation. The treble clef staff continues the melody, featuring a "cres." (crescendo) marking above the first measure and a "p" (piano) marking above the fifth measure. The bass clef staff continues with chords and fingerings. The system concludes with a double bar line.

Third system of musical notation. The treble clef staff features a series of eighth-note runs, with a "f" (forte) dynamic marking at the beginning. The bass clef staff continues with chords and fingerings. The system concludes with a double bar line.

Fourth system of musical notation. The treble clef staff continues with eighth-note runs, marked with a "f" (forte) dynamic. The bass clef staff continues with chords and fingerings. The system concludes with a double bar line.

Fifth system of musical notation. The treble clef staff continues the melody with eighth-note runs. The bass clef staff continues with chords and fingerings. The system concludes with a double bar line.

Sixth system of musical notation. The treble clef staff begins with a "cres." (crescendo) marking. The bass clef staff continues with chords and fingerings. The system concludes with a double bar line.



First system of musical notation, featuring a treble and bass staff. The piece begins with a mezzo-forte (*mf*) dynamic. The right hand contains a melodic line with various ornaments and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. Fingering numbers (1-5) are indicated throughout.

Second system of musical notation. The right hand continues its melodic development, and the left hand maintains its accompaniment. A fortissimo (*ff*) dynamic is marked in the right hand, and a piano (*p*) dynamic is marked in the left hand towards the end of the system.

Third system of musical notation. The right hand features a series of chords and single notes, while the left hand continues with a steady accompaniment. Fingering numbers are visible for both hands.

Fourth system of musical notation. The right hand has a melodic line with slurs, and the left hand has a bass line with chords. A fortissimo (*ff*) dynamic is marked in the left hand. A measure rest of 8 measures is indicated at the beginning of the system.

Fifth system of musical notation. The right hand contains a series of chords and single notes, while the left hand has a bass line with chords. A fortissimo (*f*) dynamic is marked in the right hand. A measure rest of 8 measures is indicated at the beginning of the system.

Sixth system of musical notation. The right hand has a melodic line with slurs, and the left hand has a bass line with chords. A fortissimo (*fz*) dynamic is marked in the right hand. A measure rest of 8 measures is indicated at the beginning of the system.



*To Mrs. John Underner.*

# Mazurka des Graces.

**CAPRICE.**

**Julia Rivé-King.**

**Tempo di Mazurka.**

This image displays a page of musical notation, likely for a piano or organ piece, consisting of four systems of staves. The notation is complex, featuring numerous fingerings (e.g., 1, 2, 3, 4, 5, 8a), slurs, and ties. Dynamics include *p* (piano), *ten:* (tenuto), *con allegrezza.* (with cheerfulness), *cres:* (crescendo), and *f* (forte). The piece is marked with various musical symbols, including asterisks and slurs, indicating specific performance techniques or structural elements. The notation is written in a style typical of 19th-century musical manuscripts.



8<sup>a</sup>

*p*

Ped. \*

8<sup>a</sup>

*cres:*

Ped. \*

8<sup>a</sup>

*mf*

Ped. \*

8<sup>a</sup>

Ped. \*

8<sup>a</sup>

*cres:*

Ped. \*



8<sup>a</sup>

First system of a musical score. The right hand features a complex, rapid passage with many beamed sixteenth and thirty-second notes, marked with fingerings 1-4 and 2-4. The left hand plays a simple accompaniment of eighth and quarter notes. The system is divided into three measures by asterisks. The first measure is marked 'Ped.' below the staff.

8<sup>a</sup> 8<sup>a</sup>

Second system of the musical score. It continues the rapid right-hand passage. The third measure includes a 'cres.' (crescendo) marking and a complex chord in the left hand with fingerings 1-5. The system is divided into three measures by asterisks. The first measure is marked 'Ped.' below the staff.

8<sup>a</sup>

Third system of the musical score. The right-hand passage continues. The left hand has chords with fingerings 1-3 and 1-2-3. The system is divided into five measures by asterisks. The first measure is marked 'Ped.' below the staff.

*sf* *sf*

Fourth system of the musical score. The right hand has a more melodic line with some slurs. The left hand has sustained chords. The system is divided into four measures by asterisks. The first measure is marked 'Ped.' below the staff.

8<sup>a</sup> *f* *ff* *sf*

Fifth system of the musical score. The right hand features a trill (tr) and a rapid scale-like passage. The left hand has a powerful, ascending line marked with 'f' and 'ff'. The system is divided into four measures by asterisks. The first measure is marked 'Ped.' below the staff.



First system of musical notation. Treble and bass staves. Treble staff features complex fingerings (1-4, 2-4, 3-5) and slurs. Bass staff includes a piano (*p*) dynamic marking and a *Red.* (Reduction) marking. Asterisks (\*) indicate specific points of interest.

Second system of musical notation. Treble and bass staves. Treble staff continues with complex fingerings and slurs. Bass staff includes a *Red.* marking and asterisks (\*) indicating specific points of interest.

Third system of musical notation. Treble and bass staves. Treble staff includes a crescendo (*cres:*) marking and a piano (*p*) dynamic marking. Bass staff includes a *Red.* marking and asterisks (\*) indicating specific points of interest.

Fourth system of musical notation. Treble and bass staves. Treble staff includes complex fingerings and slurs. Bass staff includes a *Red.* marking and asterisks (\*) indicating specific points of interest.

Fifth system of musical notation. Treble and bass staves. Treble staff includes complex fingerings and slurs. Bass staff includes a crescendo (*cres:*) marking and a *Red.* marking. Asterisks (\*) indicate specific points of interest.



*con anima.* *Cantabile.* *rapido.* *p* *cres:* *f*

This page of musical notation is divided into five systems, each consisting of a grand staff (treble and bass clefs). The first system begins with the tempo marking *con anima.* and the performance instruction *Cantabile.* It features a series of chords and single notes, with dynamics marked *p* (piano) and *cres:* (crescendo). The second system continues the *Cantabile* section, with similar chordal textures and dynamics. The third system introduces a *rapido.* section, marked with a forte *f* dynamic and a series of rapid, ascending and descending runs. The fourth system returns to a more moderate tempo, with *p* dynamics and *cres:* markings. The fifth system concludes the page with a final *f* dynamic and a series of rapid runs. Throughout the piece, various musical notations are used, including fingerings (e.g., 1, 2, 3, 4, 5), articulation (accents, slurs), and dynamic markings (*p*, *f*, *cres:*). The notation is written in a style typical of 19th-century piano music.



*con gusto.*

The first system contains measures 1 through 4. The right hand features a melody with slurs and fingerings (1, 2, 3, 4, 1, 2, 3). The left hand provides a harmonic accompaniment with chords and single notes, including fingerings (1, 2, 3, 4, 5). The key signature has two flats, and the time signature is 3/4. The system concludes with a double bar line.

The second system contains measures 5 through 8. Measures 5 and 6 feature a forte (*f*) dynamic with a rapid sixteenth-note scale in the right hand, marked with a '10' fingering. Measures 7 and 8 continue the accompaniment with chords and single notes. The system concludes with a double bar line.

The third system contains measures 9 through 12. Measures 9 and 10 continue the accompaniment. Measures 11 and 12 feature a forte (*f*) dynamic with a rapid sixteenth-note scale in the right hand, marked with a '11' fingering. The system concludes with a double bar line.

The fourth system contains measures 13 through 16. Measures 13 and 14 feature a forte (*f*) dynamic with a rapid sixteenth-note scale in the right hand, marked with a '10' fingering. Measures 15 and 16 continue the accompaniment with chords and single notes. The system concludes with a double bar line.

The fifth system contains measures 17 through 20. Measures 17 and 18 continue the accompaniment. Measures 19 and 20 feature a forte (*f*) dynamic with a rapid sixteenth-note scale in the right hand, marked with a '10' fingering. The system concludes with a double bar line.



First system of musical notation, featuring piano (p) and forte (f) dynamics, and markings such as "Red." and asterisks (\*).

Second system of musical notation, featuring piano (p) and forte (f) dynamics, and markings such as "Red." and asterisks (\*).

Third system of musical notation, featuring piano (p) and forte (f) dynamics, and markings such as "Red." and asterisks (\*).

Fourth system of musical notation, featuring piano (p) and forte (f) dynamics, and markings such as "Red." and asterisks (\*).

Fifth system of musical notation, featuring piano (p) and forte (f) dynamics, and markings such as "Red." and asterisks (\*).



First system of musical notation, featuring piano (p) and forte (f) dynamics, and markings such as *cres:* and *ten:*. The system includes fingerings (e.g., 8<sup>a</sup>, 3, 2, 6, 4, 1, 2, 3, 2, 1, 2, 3, 4) and articulation marks (e.g., *Red.*, *\**).

Second system of musical notation, featuring piano (p) and forte (f) dynamics, and markings such as *ten:*. The system includes fingerings (e.g., 8<sup>a</sup>, 3, 2, 6, 4, 1, 2, 3, 2, 1, 2, 3, 4) and articulation marks (e.g., *Red.*, *\**).

Third system of musical notation, featuring piano (p) and forte (f) dynamics, and markings such as *ten:*. The system includes fingerings (e.g., 8<sup>a</sup>, 3, 2, 6, 4, 1, 2, 3, 2, 1, 2, 3, 4) and articulation marks (e.g., *Red.*, *\**).

Fourth system of musical notation, featuring piano (p) and forte (f) dynamics, and markings such as *ten:*. The system includes fingerings (e.g., 8<sup>a</sup>, 3, 2, 6, 4, 1, 2, 3, 2, 1, 2, 3, 4) and articulation marks (e.g., *Red.*, *\**).

Fifth system of musical notation, featuring piano (p) and forte (f) dynamics, and markings such as *ten:*. The system includes fingerings (e.g., 8<sup>a</sup>, 3, 2, 6, 4, 1, 2, 3, 2, 1, 2, 3, 4) and articulation marks (e.g., *Red.*, *\**).



First system of musical notation. The right hand features a complex, rapid melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *cres:*, *f*, and *p*. Fingerings are indicated by numbers 1-4. A dashed line with a '2' above it spans across the first two measures of the right hand.

Second system of musical notation. The right hand continues the intricate melodic pattern with various slurs and fingerings. The left hand accompaniment remains consistent. Dynamics include *f* and *p*. A dashed line with an '8' above it spans across the first two measures of the right hand.

Third system of musical notation. The right hand's melodic line is highly technical, featuring many slurs and fingerings. The left hand accompaniment includes some chords. Dynamics include *cres:*. A dashed line with an '8' above it spans across the first two measures of the right hand.

Fourth system of musical notation. The right hand features a series of trills (tr) over a sustained note. The left hand accompaniment includes chords and single notes. Dynamics include *cres*, *cen*, and *sf*. Fingerings are indicated by numbers 1-5. A dashed line with a '2' above it spans across the first two measures of the right hand.

Fifth system of musical notation. The right hand features a series of chords and single notes. The left hand accompaniment includes chords and single notes. Dynamics include *p*. A dashed line with an '8' above it spans across the first two measures of the right hand.



# SUITE DE VALSES.

Ernest R. Kroeger.

Introduction.  
*Allegretto*  $\text{♩} = 80$ .

Secondo.

The musical score is written for piano in 3/4 time. The Introduction section (measures 1-16) features a melody in the right hand with triplets and a steady eighth-note accompaniment in the left hand. The Secondo section (measures 17-48) continues with a similar accompaniment but introduces more complex chords and dynamics. The score includes various performance markings: *p* (piano), *cres.* (crescendo), *sempre cres.* (always crescendo), *ff* (fortissimo), and *p* (piano). Pedal points are indicated by 'Ped.' and asterisks. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.



# SUITE DE VALSES.

Ernest R. Kroeger.

Introduction.  
Allegretto  $\text{♩} = 80$ .

Primo.

The musical score is written for piano and features five systems of staves. The first system begins with a piano (*p*) dynamic and includes a series of chords and single notes with fingerings. The second system continues with similar textures, including a crescendo (*cres.*) marking. The third system introduces a *sempre cres.* (always crescendo) section with more complex chordal textures. The fourth system features a fortissimo (*ff*) section with rapid chordal movement, followed by a *sf* (sforzando) and another *ff* section. The final system concludes with a piano (*p*) section and a final chord. Pedal markings (*Ped.*) with asterisks are placed below the piano staff in several measures throughout the piece.



Tempo di Valse.

Secondo.

This page contains a musical score for a waltz, marked "Tempo di Valse." and "Secondo." The score is written for piano and consists of seven systems of grand staves (bass and treble clef). The key signature has one flat (B-flat), and the time signature is 3/4. The music features various dynamics: *pp* (pianissimo) at the beginning, *mf* (mezzo-forte) in the second system, *f* (forte) in the third, *sf* (sforzando) and *mf* in the fourth, *p* (piano) in the fifth, and *rall.* (rallentando) at the end. Pedaling instructions ("Ped.") are placed below the bass staff in several measures, often accompanied by an asterisk (\*). Fingerings are indicated by numbers 1-5 above the notes. The piece concludes with a double bar line and a final key signature change to two flats.



This page contains a musical score for a piano piece, likely a waltz given the tempo marking. The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The music is characterized by intricate fingerings, often indicated by numbers 1-5 above or below notes. Dynamics such as *pp*, *p*, *mf*, *f*, *sf*, *sfmf*, and *prall.* are used throughout. Pedal markings (*Ped.*) and asterisks (\*) are present, indicating specific pedaling techniques. The tempo is marked *Tempo di Valse.* at the top left. The piece begins with a *Primo.* marking. The notation includes various musical symbols such as slurs, ties, and accidentals. The overall style is that of a classical piano score, possibly from the 19th or early 20th century.



*a tempo.*

Secondo.

First system of musical notation. The right hand (treble clef) plays a series of chords, mostly triads and dyads, in a descending sequence. The left hand (bass clef) plays a steady eighth-note accompaniment. The dynamic marking *pp* (pianissimo) is present. Pedal points are indicated by 'Ped.' and asterisks.

Second system of musical notation. The right hand continues with chords, some with fingerings (e.g., 4 2 1, 5 3 1). The left hand accompaniment remains. The dynamic marking *mf* (mezzo-forte) is present. Pedal points are indicated by 'Ped.' and asterisks.

Third system of musical notation. The right hand features more complex chords and some sixteenth-note passages. The left hand accompaniment continues. The dynamic marking *f* (forte) is present. Pedal points are indicated by 'Ped.' and asterisks.

Fourth system of musical notation. The right hand plays chords with various fingerings (e.g., 4 2 1, 5 3 1, 5 3 2 1). The left hand accompaniment continues. The dynamic marking *p* (piano) is present.

Fifth system of musical notation. The right hand continues with chords and fingerings. The left hand accompaniment continues. The dynamic marking *mf* (mezzo-forte) is present.

Sixth system of musical notation. The right hand plays chords with fingerings. The left hand accompaniment continues. The dynamic marking *cres.* (crescendo) is present. The system concludes with a double bar line and a final chord.



*a tempo.*

*pp* **Primo.**

8

*mf*

8

*cres.* *f*

*Ped.*

8

*Cantabile.*

*p*

8

*mf*

*mf*

8

*cres.*

*cres.*

8



Secondo.

First system of musical notation. Treble and bass staves. Dynamics: *mf* and *p*. Pedal markings: Ped. and \*. Fingerings: 1, 3, 4, 2, 1, 5, 3, 1, 4, 3, 1, 5, 2, 1, 4, 2, 1, 4, 3, 1, 3, 1.

Second system of musical notation. Treble and bass staves. Dynamics: *f* and *p*. Pedal markings: Ped. and \*. Includes first and second endings marked 1. and 2. and a *rit.* (ritardando) marking. Fingerings: 1, 3, 4, 2, 1, 5, 3, 1, 4, 3, 1, 5, 2, 1, 4, 2, 1, 4, 3, 1, 3, 1.

Third system of musical notation. Treble and bass staves. Dynamics: *p*. Pedal marking: Ped. Includes the instruction *Cantando.* Fingerings: 5, 1, 4, 2, 1, 5, 3, 1, 4, 3, 1, 5, 2, 1, 4, 2, 1, 4, 3, 1, 3, 1.

Fourth system of musical notation. Treble and bass staves. Dynamics: *mf*. Pedal marking: Ped. Includes fingerings: 5, 1, 4, 2, 1, 5, 3, 1, 4, 3, 1, 5, 2, 1, 4, 2, 1, 4, 3, 1, 3, 1.

Fifth system of musical notation. Treble and bass staves. Dynamics: *cres.* (crescendo). Pedal marking: Ped. Includes fingerings: 5, 1, 4, 2, 1, 5, 3, 1, 4, 3, 1, 5, 2, 1, 4, 2, 1, 4, 3, 1, 3, 1.

Sixth system of musical notation. Treble and bass staves. Dynamics: *f*. Pedal markings: Ped. and \*. Includes fingerings: 5, 1, 4, 2, 1, 5, 3, 1, 4, 3, 1, 5, 2, 1, 4, 2, 1, 4, 3, 1, 3, 1.



*Con brio.*

*f scherzando.*

*Primo.*

Ped. \*

This system contains two staves of music. The treble staff has a key signature of three sharps (F#, C#, G#) and a time signature of 4/4. It begins with a series of eighth-note runs, followed by a section marked 'Primo.' which includes more complex fingerings and a repeat sign. The bass staff continues the eighth-note runs. Pedal points are indicated by 'Ped.' and an asterisk.

*f*

Ped. \*

1. 2.

*rit.*

This system continues the musical piece. It features a first ending (1.) and a second ending (2.) leading into a section marked 'rit.' (ritardando). The notation includes various fingerings and a repeat sign. Pedal points are marked with 'Ped.' and an asterisk.

*Cantabile*

*p*

This system is marked 'Cantabile' and 'p' (piano). It consists of two staves with a more melodic and slower tempo. The treble staff has a series of half notes and quarter notes, while the bass staff has a simple accompaniment. A repeat sign is present.

*mf*

8

This system is marked 'mf' (mezzo-forte). It features a measure rest in the treble staff for the first four measures, followed by a series of half notes. The bass staff has a simple accompaniment. A repeat sign is present.

8

*cres.*

This system is marked 'cres.' (crescendo). It features a measure rest in the treble staff for the first four measures, followed by a series of half notes. The bass staff has a simple accompaniment. A repeat sign is present.

8

*f*

Ped. \* Ped. \*

This system is marked 'f' (forte). It features a series of half notes in the treble staff and a simple accompaniment in the bass staff. The piece concludes with a final cadence. Pedal points are marked with 'Ped.' and an asterisk.



Secondo.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords, many of which are marked with fingerings (1, 2, 3, 4, 5) and accents. The lower staff is in bass clef and contains a series of chords. A piano dynamic marking (*p*) is placed at the beginning of the system.

The second system of musical notation consists of two staves. The upper staff continues the chordal sequence from the first system. The lower staff contains a series of chords, with some marked with fingerings. A forte dynamic marking (*f*) is placed in the middle of the system. Pedal markings (*Ped.*) are present under the lower staff, along with an asterisk (\*) indicating a specific pedal point.

The third system of musical notation consists of two staves. The upper staff continues the chordal sequence. The lower staff contains a series of chords, with some marked with fingerings. A forte dynamic marking (*f*) is placed at the beginning of the system, and a piano dynamic marking (*p*) is placed in the middle. Pedal markings (*Ped.*) are present under the lower staff, along with an asterisk (\*) indicating a specific pedal point.

The fourth system of musical notation consists of two staves. The upper staff continues the chordal sequence. The lower staff contains a series of chords, with some marked with fingerings. A crescendo marking (*cres.*) is placed at the beginning of the system. The system concludes with a double bar line and a repeat sign.

The fifth system of musical notation consists of two staves. The upper staff contains a series of chords, with some marked with fingerings. The lower staff contains a series of chords, with some marked with fingerings. A piano dynamic marking (*p*) is placed at the beginning of the system. The system is divided into eight measures, numbered 1 through 8, and concludes with a double bar line and a repeat sign.



Musical score for "The Rose Tree" in 3/4 time. The score is written for two staves, Treble and Bass. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The key signature has one flat (B-flat). The score includes a repeat sign with first and second endings. The first ending leads back to the beginning, and the second ending leads to the final cadence. The score is marked with "Ped." (Pedal) and "F" (Fortissimo) dynamics.

The score is divided into measures by vertical bar lines. The first ending is marked with a double bar line and a repeat sign. The second ending is marked with a double bar line and a repeat sign. The score is marked with "Ped." (Pedal) and "F" (Fortissimo) dynamics.

The score is divided into measures by vertical bar lines. The first ending is marked with a double bar line and a repeat sign. The second ending is marked with a double bar line and a repeat sign. The score is marked with "Ped." (Pedal) and "F" (Fortissimo) dynamics.

The musical score for "The Rose Tree" is presented in two systems. The first system contains the first five measures, and the second system contains the next five measures. The music is written for a piano with a treble and bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes various musical notations such as notes, rests, and fingerings. Pedal markings are present at the end of the first four measures of the first system. A double bar line with repeat dots is used after the fifth measure of the first system. The piece concludes with a final measure in the second system.

[illegible]

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The piece begins with a treble staff containing a melody with fingerings 3, 1, 4, 3, and a bass staff with a simple accompaniment. The melody continues with fingerings 1, 4, 5, 4, 2, 1, 4, 5, 4, 2, 1, 3, 2, 1, 4, 3, 2, 1, 3, 2. The bass staff accompaniment consists of a steady eighth-note pattern with fingerings 1, 5, 1, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 1, 3, 2, 4, 3, 2. The piece ends with a double bar line.



Secondo.

1 2 3 4 5 *cres* - 6 - 7 - 8 -

*mf*

- *cen* - 9 - 10 - 11 - 12 *do* - 13 - 14 - 15 - 16 -

*Ped.* \* *Ped.* \* *Ped.* \*

*ff*

*ff* *p* *pp* *Ped.* \*

*Ped.* \*

*mf*

*mf* *Ped.* \*

*f*

*f* *f* *f* *Ped.* \*



Primo.

First system of musical notation. Treble and bass staves. Dynamics: *mf*. Pedal markings: *Ped.*. Fingerings are indicated by numbers 1-5 above notes. A *cres.* marking is present.

Second system of musical notation. Treble and bass staves. Dynamics: *f*, *ff*, *f*, *ff*. Pedal markings: *Ped.*. Fingerings are indicated by numbers 1-5 above notes.

Third system of musical notation. Treble and bass staves. Dynamics: *p*, *pp*. Pedal markings: *Ped.*. Fingerings are indicated by numbers 1-5 above notes.

Fourth system of musical notation. Treble and bass staves. Dynamics: *p*. Pedal markings: *Ped.*. Fingerings are indicated by numbers 1-5 above notes. Alternative fingerings are marked with *or*.

Fifth system of musical notation. Treble and bass staves. Dynamics: *mf*. Pedal markings: *Ped.*. Fingerings are indicated by numbers 1-5 above notes.

Sixth system of musical notation. Treble and bass staves. Dynamics: *f*, *f*. Pedal markings: *Ped.*. Fingerings are indicated by numbers 1-5 above notes. Alternative fingerings are marked with *or*.







**Primo.**

8

*sf mf*

*p*

*sf mf*

*Ped.* \*

*Ped.* \*

8-

*sfmf*

*f*

*f*

*prall.*

*Ped.* \*

*Ped.* \*

2 3 2 3

[illegible]

8

*f*

*Ped.*

*sf*

*sf f*

*Ped.*

*Ped.*

*Ped.*



*Animato.*

**Secondo.**

First system of musical notation, measures 1-8. The music is in a key with two flats (B-flat and E-flat) and 3/4 time. The right hand features chords and triplets, with fingerings 3, 1, 5 and 3, 1, 4, 2 indicated. The left hand plays a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present in measure 2.

Second system of musical notation, measures 9-16. The right hand continues with chords, and a crescendo (*cres.*) marking appears in measure 12. The left hand accompaniment continues. A pedal point (*Ped.*) is indicated at the end of the system.

Third system of musical notation, measures 17-24. The right hand has a first ending bracketed over measures 17-23, followed by a second ending in measure 24. Dynamics include *cres.* and *f*. Pedal points (*Ped.*) are marked under measures 17, 18, 19, 20, 22, 23, and 24. Measure 21 contains an asterisk (\*).

Fourth system of musical notation, measures 25-32. The right hand features a melodic line with slurs. The left hand accompaniment includes a fortissimo (*ff*) marking in measure 26. Pedal points (*Ped.*) are marked under measures 25, 26, 27, and 28. Fingering numbers 1, 2, 4, 1, 2, 4, 1, 2, 4, 2, 3 are shown in the left hand.

Fifth system of musical notation, measures 33-40. The right hand has a final melodic phrase. Dynamics include *f*, *ff*, *ff*, *f*, and *fff*. A pedal point (*Ped.*) is marked under measure 36. Fingerings 5, 3, 1, 4, 2 are shown in the right hand.



*Animato.* *Primo.*

mf

1 1 1 1 1 1 1 1

5 3 2 5 3 2 1 2 3 1 1 1

5 3 2 5 3 2 1 2 3 1 1 1

5 4 3 2 1 5 4 3 2 1 5 4 3 2 1 3 2 1 3

*cres.*

2 1 3 2 1 3 5 4 3 2 1 5 4 3 2 1 3 2 1 3 5 4 3 2 1 3 2 1 3

Ped. Ped. Ped. Ped.

1. 8. 2.

ff sf sf sf sf

Ped. \* Ped. \* Ped. \* Ped. \* Ped. Ped. Ped. Ped. 3

sf ff

Ped. \* *cres.*

ff sf ff

Ped.



# IN OLD MADRID.

Words by Clifton Bingham.

(IN ALT-MADRID.)

Music by H. Trotére.

Tempo di Bolero ♩ 104

Translation by H. Hartmann.

**2. Von Alt = Ma - drid, un - end - lich fern Für Spanien**  
**1. In Alt = Ma - drid gar man - ches Jahr Die Lau - te**

**1. Long years a - go, in old Ma - drid, Where soft - ly**  
**2. Far, far a - way from old Ma - drid, Her lov - er**

**2. starb der Mann auf fremder Flur, Die Maid trat in den Dienst des Herrn, Drum eitel**  
**1. seufzt von Liebe heiss und hold; Zwei Augen birgt das Git - ter zwar, Zwei Augen**

**1. sighs of love the light gui - tar, Two sparkling eyes a lat - tice hid, Two eyes as**  
**2. fell, long years a - go for Spain, A convent veil those sweet eyes hid, And all the**

**2. war, was sich die Lie - be schwur. Es heisst, das noch nach Sonnenun - ter - gang Die**  
**1. träumerisch wie Sternen - gold. Auf's Fenstersims sich stützt zar - te Hand, Wenn**

**1. dark - ly bright as love's own star! There on the casement ledge when day was o'er A**  
**2. vows that love had sigh'd were vain! But still, be tween the dusk and night, 'tis said, Her**



2. Mäd-chen-hand am Söl-ler ruht, Ein sanftes E-cho von dem Lie-bes-sang Schweb  
 1. leicht-beschwingt der Tag entrinnt, Ein Antlitz schaut, wenn von des Flusses Strand Das

*rall.*

1. ti - ny hand was light-ly laid, A face look'd out as from the riv - er shore, There  
 2. white hand opes the lat-tice wide The faint sweet ech-o of that ser - e - nade Floats

2. zitternd ü-ber ne-ble Fluth..... Noch des Liebsten Lied sie lauscht  
 1. Ständchen lockt und schaut und sinnt..... Wenn des Liebsten fro-her Sang  
*a tempo.*

1. stole a ten-der ser - e - nade!..... Rang the lov - er's hap - py song,  
 2. weird - ly o'er the mis - ty tide!..... Still she lists her lov - er's song,  
*a tempo.*  
*colla voce.*

2. Und er singt am Strande dort. Der brei - te Strom doch zwischen rauscht, Er  
 1. Hal - let leis von Strand zu Strand. Das Meer dazwischen, ach schon lang Es

1. Light and low from shore to shore But ah! the riv - er flow'd a - long, Be -  
 2. Still he sings up - on the shore Tho' flows a stream than all more strong Be -  
*Ped.* *Ped.* *Ped.* *Ped.*

2. rauschet im-mer - fert.  
 1. trennet Hand von Hand.

1. tween them ev - er - more  
 2. tween them ev - er - more  
*f* *rall.*  
*Ped.* *Ped.* *Ped.*



Komm, mein Lieb, die Sterne scheinen, Zei - ten ja - gen, Darfst nicht fragen. Komm, die Herzen  
Con tenerezza.

Come, my love, the stars are shining Time is fly - ing, Love is sigh - ing, Come, for thee a

*a tempo.*

zu ver - ei - nen: Hier al - lein ich war - te Dein 1. Dein 2. O komm mein

heart is pin - ing Here a - lone I wait for thee! thee, a - lone I

*a tempo.*

Lieb, Ich war - te Dein, mein Lieb, Ich war - te Dein, O komm mein Lieb Ich warte

wait, I wait for thee, my love, I wait for thee, O come my love, I wait for

*Ped.*

*cres.*

Dein; O komm mein Lieb, Ich war - te Dein. ....

thee I wait for thee my love for thee! ....

*dim.*

*colla voce.*

*r. h.*

*l. h.*

*dim. p*

*e l. h.*

*pp*

*rall.*

*ppp*

*Ped.*



# RIGAUDON.

(Edition for the young pianist.)

Joachim Raff. Op 204.

Allegro  $\text{♩} = 110$ .

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro' with a quarter note equal to 110 beats per minute. The score includes various musical notations such as slurs, ties, and fingerings (1-5). The first system shows a series of eighth and sixteenth notes in both hands. The second system continues with similar rhythmic patterns. The third system introduces some triplet markings. The fourth system features a more complex melodic line in the treble staff. The fifth system concludes the piece with a final cadence.



First system of piano music. The treble staff begins with a forte (*f*) dynamic. The music features complex fingerings and slurs across both staves. The key signature has two sharps (F# and C#).

Second system of piano music. The treble staff includes a *Pieggiere* marking. The music continues with intricate fingerings and slurs. The key signature remains two sharps.

Third system of piano music. This system continues the melodic and harmonic development with detailed fingerings and slurs. The key signature is two sharps.

Fourth system of piano music. The treble staff includes the lyrics "cres - - - cen - - - do" under a *mf* (mezzo-forte) dynamic marking. The music features sustained chords and moving lines in both staves. The key signature is two sharps.

Fifth system of piano music. The system concludes with complex fingerings and slurs in both staves. The key signature is two sharps.



First system of musical notation. The treble staff contains a complex melodic line with many triplets and slurs. The bass staff has a simpler accompaniment. The lyrics "cres - - cen - do f" are written below the bass staff.

Second system of musical notation. The treble staff continues the melodic line. The bass staff has a more active accompaniment. The dynamic marking *p* (piano) is in the middle, and *f* (forte) is at the end.

Third system of musical notation. Both staves feature continuous sixteenth-note patterns, creating a dense texture.

Fourth system of musical notation. The treble staff has a series of chords and single notes, while the bass staff continues with a steady accompaniment. The dynamic marking *f* (forte) is present.

Fifth system of musical notation. The treble staff features a series of chords, some with triplets. The bass staff has a steady accompaniment. The dynamic marking *f* (forte) is present.



# RESOLUTION.

Allegro moderato. 152. (FESTER ENTSCHLUSS.)

With spirit and determination.

No II.

From Pictures of Youth.

H. Lichner. Op. 84.

Notes marked with an ↘ must be struck from the wrist.

The musical score is written for piano and consists of six systems of two staves each (treble and bass). The key signature has one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro moderato' with a metronome marking of 152. The piece begins with a piano introduction marked 'mf' (mezzo-forte). The melody in the right hand is characterized by slurs and fingerings (1-5). The bass line provides a steady accompaniment. The score includes various musical notations such as slurs, accents, and fingerings. The piece concludes with a final chord marked 'p' (piano).



*con espressione.*

The musical score is written for piano and consists of six systems of staves. Each system typically contains a grand staff (treble and bass clefs) and sometimes a single staff. The notation includes various musical notes, rests, and fingerings. The first system is marked *con espressione.* The second system includes the dynamic marking *mf*. The third system includes the dynamic marking *ppp*. The fourth system includes the dynamic marking *ppp*. The fifth system includes the dynamic marking *ppp*. The sixth system includes the dynamic marking *ritard.* and ends with a double bar line.



# I CANNOT TELL YOU WHY.

(MÖCHTE DICH FRAGEN.)

Andante. ♩ - 88.

Translation by H. Hartmann.

Odoardo Barri.

The piano introduction consists of two systems. The first system has a treble clef with a melody starting on a whole note, followed by eighth notes, and a bass clef with a steady eighth-note accompaniment. The second system continues the melody and accompaniment. Pedal markings (Ped.) are placed below the bass staff at the beginning of each system and under specific notes. Fingerings (1-5) are indicated for both hands. Dynamics include *f* (forte) and *ten.* (tender). The key signature has one flat (B-flat).

2. Ich fra-ge wo Dein Sein sich spann, Im Sonnenglanz, im Schwarz der

1. Ich frag' wo wir uns wie-der-seh'n, Ob mich Dein Herz wie da-mals

The vocal melody is written in a single staff with a treble clef. The piano accompaniment is in a single staff with a bass clef. The melody starts with a half note, followed by quarter and eighth notes. The piano accompaniment consists of chords and single notes. Pedal markings (Ped.) are present. Dynamics include *mf* (mezzo-forte). The key signature has one flat.

1. I won-der where we two shall meet, I won-der if old love still

2. I won-der where your life is pass'd, Or if in sun, or if in

2. Nacht! Ob lieblich Dir die Zeit verrann, Nicht Ro-sen nur, auch Dornen bracht Ob auch dein

1. liebt! Eh' man vergisst die Zeit muss geh'n, Und erst im Tod man Schuld vergiebt! Ob das Ge-

The vocal melody continues in a single staff with a treble clef. The piano accompaniment continues in a single staff with a bass clef. The melody features various note values including half, quarter, and eighth notes. The piano accompaniment includes chords and single notes. Pedal markings (Ped.) are present. Dynamics include *p* (piano). The key signature has one flat.

1. lives, If years must pass ere one for-gets, Or life must end ere one for-gives. If fate will

2. shade, If time has flown on sil-ver wing, Or brought thee flow'rs that bloom and fade. If you like



2. Herz noch Hoffnung nährt Im Glaub' dass Al- - les neu er-steh', Ver-gessend  
1. schick den Fuss uns lenkt Bis dass die War- - te-zeit zu End! Wenn Glück die

1. lead our foot\_steps on Un\_til the wait - ing hours be past; When truth shall  
2. me, can still hope on, Be\_liev\_ing all shall live a - gain, For - get - ting

2. was sich längst ver-jährt Da Weh ein Glück und Glück war Weh!  
1. Zeit uns wie-der schenkt, Ein Her-ze sich zum an-dern wend!

1. lend her gold-en light And heart shall beat for heart at last.

2. all the part-ed years When pain was bliss and bliss was pain.

*Manch - mal manchmal möcht ich so Dich fra - gen. Schatz, wie uns die  
Più mosso.*

*Allegro mosso.*

Some - times, some - times, some - times thus I won - der, Love I can - not

*Lieb', erwacht,      Schatz, wie uns die Lieb', erwacht,      Lässt sich nicht deuten leicht,*

tell you why, Love I can not tell you why; Once we lov'd long a - go,



Doch mich dünkt es al - so:

Sie er - blü - het, Sie er - blü - het,

That may be the rea - son,

Love must wak - en, love must wak - en,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

1.

leis und sacht' ja leis und sacht'

by and by, and by, and by.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes a series of eighth notes and rests. The piano accompaniment features a complex pattern of chords and arpeggios, with some measures marked with fingerings (1, 2, 3, 4, 5) and dynamic markings (p, f). The system concludes with a double bar line.

2.

leis und sacht' und sacht', Sie erblühet leis und sacht'.

wak - en by and by, Love must waken by and by.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line includes a series of eighth notes and rests. The piano accompaniment features a complex pattern of chords and arpeggios, with some measures marked with fingerings (1, 2, 3, 4, 5) and dynamic markings (p, f). The system concludes with a double bar line.

Ped. Ped. Ped. Ped. Ped.



**EDOUD STRAUSS.**

A correspondent of the New York *Herald* had an interview with the famous Edouard Strauss, and the following statements were made:

"I have heard that the most graceful *valseurs* the world over are found in America, and I hope I will find that this is so. Speaking from my present experience, however, the only place where the *valse* is danced in the perfection designed by my father, the first Johann Strauss, is at the Austrian court balls. Here we have the three-quarter time—which is graceful in the extreme—traditional with dancers and with players, but which one can not describe. It must be seen. Hardly a month passes that some dance-loving diplomat does not come to me and beg that I tell him the secret of our beautiful court measure, and I tell him and time the measure as well as I can, and they go away and introduce the step in England, in France or Italy, but always without success.

"Our beautiful court *valse*—as pleasant to the spectator as to the performer—is the result of traditions and the sympathetic collaborations of dancer and player, and it can not be duplicated elsewhere without the very concurrence of these same circumstances.

"My programme for my journey will be varied—popular and scientific—and several little things of my own I shall produce in America for the first time. I shall not feel like a stranger in a strange land, and I shall meet many Americans whom I have known here. I remember General Sherman with particular pleasure. He was introduced to me years ago by Count Andrássy.

"Yes," replied the *valse* king with a laugh, as I asked him about the truth of the current rumor, "my good father intended me for the church, and after leaving the gymnasium, I was initiated into the humanities.

"Then I saw that I wouldn't make a good priest, so I entered the Oriental Academy, and was drooning over Arabic,

when suddenly the thought occurred to me that if I entered the consular service, I should have to leave Vienna and rarely return. So I made up my mind, and it was expressed in this wise, '*Nein, nein, nein.*' I would rather be a poor player in the Vandebona than Premier in Dahomey; and sometimes when I recall my narrow escape and remember how nearly I became Austrian Consul in Wady Halfa or Gondonoro, I feel like going down on my knees and kissing every paving stone in the Ringstrasse."

His record as composer and conductor stands full as high as that of his father and brothers, and the orchestra under his care has grown to be without a rival in the world for the interpretation of the lighter class of music. That the Strauss music is something more than good dance music has been acknowledged by the greatest musicians of modern times, such as Wagner and Brahms, who frequently expressed great admiration for these melodious and captivating compositions.

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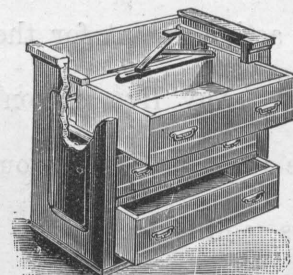
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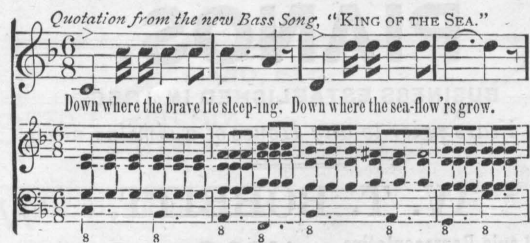
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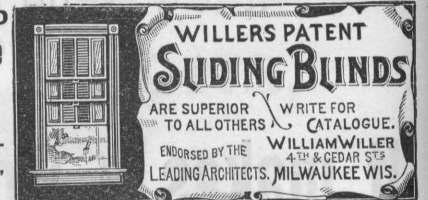
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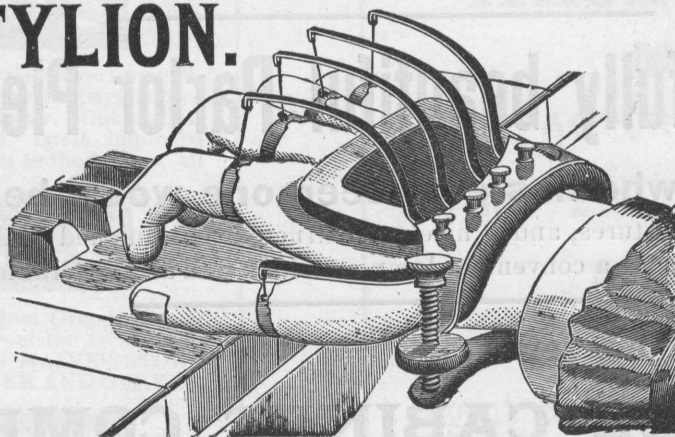
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